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JAPANESE AND CHINESE ART

Netsuke • Sword Guards
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MINIATURES ON IVORY

Drawings • Paintings • Prints

A PRIVATE COLLECTION
From South Carolina
Property of
RICHARD WILSON
New York
And Other Owners

PUBLIC AUCTION SALE—Saturday, February 7th, at 2 P.M.

EXHIBITION—From Tuesday, February 3rd, Until Sale

KENDE GALLERIES AT GIMBEL BROTHERS
33D STREET AND BROADWAY
NEW YORK (1)
1948

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Picasso • Rouault • Grosz • Redon
Boxes • Ikons • Objects of Art

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(Daily 10 A.M.—5:30 P.M.)

KENDE GALLERIES AT GIMBEL BROTHERS
33D STREET AND BROADWAY
11th Floor
NEW YORK (1)
Telephone: PEnnsylvania 6-5511

1948

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Your attention is invited to the Conditions of Sale on Pages 2 and 3 of this Catalogue.

FRIDAY, FEBRUARY 6TH, 1948, AT 2 P.M.

CATALOGUE NUMBERS 1 TO 255 INCLUSIVE

JAPANESE COLOR PRINTS

BY BOTH THE EARLIER AND MODERN ARTISTS

JAPANESE AND CHINESE PAINTINGS AND STENCILS

10

1. **GAMA SENNIN SEATED IN THE MOUTH OF A GIANT FROG**
Cherry Blossom Parade; Actors as Warrior, Daimio and villain (5)

7

2. **FOUR JAPANASE "FAN" PRINTS BY HIROSHIGE AND ZESHIN**
Designs for fans. Lanterns at the Gallery of an Inn, by Zeshin: Iris and Cuckoo: Pleasure Boat with Ladies catching Fireflies, by Hiroshige; Melon and Grasshopper. (4)

13

3. **FIVE LANDSCAPES IN GOOD CONDITION**
Women fishing, rare sheet by Shunko; Ferry on the Sumida River; Rice junk on Ohashi River, both by Hiroshige; Returning Boats, Yabase, evening, by Fusatana: Serenading the Emperor, mist in gold printing, by Hokkei, all these four with margins and in fine color. (5)

13

4. **FOUR LANDSCAPES, INCLUDING TWO SNOW PRINTS**
Kameido Temple and approach; Sotosakurada, "Cloud series"—snow prints in good condition with full margins; Fuji rising out of clouds; Street scene from "Toto Meisho," 1840-42, full margins. All by Hiroshige. (4)

4

5. **INABA MOUNTAIN: *FROM HIROSHIGE'S "SIXTY PROVINCES"***
A tall pine and a cherrytree thick with blossoms seen against distant mountain across blue water. A print of beautiful color in good condition but no margins.

5

6. **THREE PRINTS BY HIROSHIGE**
Landscape and two of Hiroshige's figure prints, (early work); landscape by Hirokage, and Hokusai's "Cooper making an Irrigation Tank" (reprint) (5 pieces)

6

7. **PROCESSION OF YOSHIWARA BEAUTIES IN APRIL CHERRY BLOSSOM TIME**
A gay scene in the Yoshiwara. Fine color and condition. Series: "Yedo Meisho." 1840-1842.

8. **A Famous Street in Yedo: *Suruga-Cho***
Crowded street looking toward Fuji in the distance from "Kanazawa, 8 views"; snow view of Toeizan Temple in Uyeno Park, shows handling. (2 pieces)

9. **The Temple of Five Hundred Rakkan from the Path Across the Rice Fields**
Good early impression in good condition with all margins (which are necessary for titles and seals).

10. **The Half Block Tokaido in Oblong Form by Hiroshige**
Eight prints of the series in good color and condition. They include the two good snow prints. Mishima and Ishi-yakushi, "Rain on Nippon Bridge," and others. (8 pieces)

11. **Prints by Hiroshige and Toyokuni**
Trout in a swift current, by Hiroshige (shows the fold); four famous actors with attendants outside a Temple, by Toyokuni, two sheets of a triptych. (2 pieces)

12. **Six Prints Remarkable for "Design"**
A flaming "Shojo Dancer"; Samurai in black by night; Tall girl by a Waterfall; Lady in trailing robes in a snow-storm. All in collector's color and condition; with two reprints of the head of celebrated actors by Sharaku. (6)

13. **Two Landscape Prints from the Horizontal Series by Hiroshige**
"Fuji across the Bay at Arai" (Marusei Tokaido); "Court Ladies watching the flight of plovers" from "Six Tama Rivers" series. Both in fine condition with margins. (2)

14. **Prints from the Views of Yedo and the Tokaido: Hiroshige**
Upright series; Moon on Kanagawa Bay, Torii at Miya; "Moon-viewing cape," Fuji from the wrestling ground at Ekoin Temple. All four in collector's condition. (4)

15. **Hiroshige: *Rare Snow Print***
Banshu Murotsu snow: Upright series by Hiroshige II.

16. **Two Landscape Upright Prints by Hiroshige**
"Cranes flying down at Minowa," rosy sunset sky. "Pawlonia Trees at Akasaka," original issue and rare as in later issues this print was dropped from the series. "100 Views of Yedo." (2)

17. **Hiroshige and Kuniyoshi Prints**
The poet Jakuren and attendant travelling, by Kuniyoshi: "The Christening," Temple grounds from "Views of Yedo" and the middle sheet of the earliest triptych known by Hiroshige "Festival at Asakusa Temple" (illustrated in the Hiroshige Memorial Catalogue). (3)

18. **Hiroshige Letter Sheet:** ***Long Surimono, Etc.***
Delicate landscape letter-sheet by Hiroshige (shows fold); Seven Poets in a competition for a poem on the moon, by Yeisho; "Gossip on the seashore," a characteristic Hokusai; "Travellers," a long surimono by Shunsen, etc. (6)

19. **Hiroshige:** ***Crane at Sunrise: Large Kakemono***
On the bough of a huge old pine, silhouetted against a huge rosy rising sun.

20. **Dragon Ascending from the Waves in Clouds Near Mt. Fuji**
One of the most famous of the Hiroshige large kakemono prints. From the Kawaura sale in 1925, and illustrated there.

21. **Returning Sailboats:** ***Evening. From "Omi Eight Views"***
From a rare Hiroshige series, the Eight Views of Lake Omi. Boats drift into the harbor, distant hills and mountain disappearing in the mist. Very scarce and in fine condition.

22. **The Painted Rocks at Lake Hakone**
A fine Hiroshige print from the first Tokaido, in collector's condition and color.

23. **The Famous Kanazawa Triptych by Moonlight**
Adapted to a scene with admiring ladies on a balcony (by Kunisada); River boating on a snowy day, triptych by Kunichika with decorative figures; Octopus Parade, triptych by Kyosai incorporating Shoki and a Comic Chorus. Three triptychs. (3)

24. **Dramatic Scene by Tokokini:** ***Triptych***
Actor forcing a lady on the boat; two landscapes, a harimaze and a panel (white characters on black reserve) by Hiroshige, etc. As 6 sheets.

25. **Group of Figure Prints including a Harunobu (Browned)**
Daimio seated, striking composition in black; Kiyonaga's "Red Boy" with his pets, Bear and Oni; Dressing Room by Kiyonaga, reproduction, etc. (6)

26. **Five Japanese Color Prints**
Girl seated before a tub preparing to bathe by Kunisada; A Musician; Two actors in blue; seated Daimio, and Mother and child at work by the river. (5)

27. **Two Wild Hairy Wrestlers Fighting**
By Kunisada: The Night attack (triptych by the same); Fine print in bold design of an actor and his assistant (as a monkey-trainer) by Hidemaro; "Minibiki Falls," panel by Hiroshige; Actor as Samurai, a panel by Shunjo. (7 sheets)

28. **Seven Decorative Figure Prints in Fine Condition of Women**
By Kunisada, Yoshitora, etc., Girl with tea, girl going fishing, under blossoms, etc. (7)

29. **Decorative Figures Similar to the Preceding**
Lovers, half length, by Bunro; Two Geisha by Kikumaro; Group of three women walking, large hats, the maid with floral offering by Minemaro (all three pupils of Utamaro); kneeling girl in faded pink. (4)

30. **Triptych from "The Revenge of the Ronins": *The Bridge, Moonlight***
A noted snow-scene from this famous story; the gathering of the forty-seven Ronins on the Bridge on their way to revenge their master on the iniquitous Lord Moronao.

*The triptych form lends itself admirably to one of Kuniyoshi's greatest compositions.

31. **Four of the "Ronin Series" by Kuniyoshi**
Three prints of girls seen at half-length by Kunisada and Kunichika (7)

32. **Broadsheet by Kiyonaga: *Scene from a Play*, 1785**
Pyramidal composition in beautiful color and condition: Mimasu Tokajiro impersonating a Courtesan who holds a lantern kneeling before Sawamuro Sojuro III, and the great Ichilawa Monnosuke II. Effect of ivory, rose and pale blue on a stone green ground.

33. **Seventeenth Century Stone Print by Moroshige. A Primitive**
A fruit seller and a patron. A rare stone-rubbing. From the Dow sale. Hand colored.

34. **Two Triptychs: *Landing the Yellow Boat***
The boatman and two Samurai, one with drawn sword preparing to land; by Toykuni: High waves at Yenoshima, with three girls on the shore, each carries a staff and a large yellow hat. (6 sheets)

35. **Wide and Narrow Kakemono**
Lady with Hibiscus, by Kikumaru, The Bathrobe of Kunisada, Lady with Flute moonlight, by Yoshikasu, Lovers in Winter by Yeizan, etc. (10 pieces)

36. **Ten Wide and Ten Narrow Kakemono Similar**
Kunimaro's "Lovers with a letter"; Yeizan's "Girl with Lantern" in color, and "Girl in green," etc. (10 pieces)

37. **A Great Wrestler by Kunisada**
Maid seen at half length slicing bread, by Kunisada; girl in dress of star-fish blue putting up her long hair. (3 pieces)

38. **Lady in Yellow. By Kuniyasu. Kakemono**
She carries a black and yellow umbrella, her yellow brocade robe edged and tied with soft black. Fine condition and color.

39. **Two Prints by Noted Figure Artists: *Shunko and Kiyonaga***
The famous actor Sekawa Kikunojo impersonating a girl with a tub of linen, fine color and condition by Shunko; Lady passing an arched window where two girls are seated, signed Kiyonaga; good color but note repair. (2)

40. A Print from a Noted Illustrated Book: *Mirror of the Green Houses*

Double-page of Courtesans, from "Mirror of Beauties," published in 1776 by Shunsho and Shigemasa. From the Appleton Collection and in the fine color for which his prints were noted.

41. Three Ladies Entering a Tea House. By Yeishi

A graceful group, under the yellow roof; cherries are in bloom and under a tall pine is a vista of a pleasing landscape. Good condition and color.

42. Summer Cooling: *A Fine Rose-colored Panel by Yeishi*

Standing figure of a young woman in delicate rose on a gray ground, standing on a balcony by a stream.

*Note: In collector's condition; unusually fine Hashirakake.

43. Book. Seidlitz (W. Von). History of Japanese Prints

Ninety-five illustrations, many in color. Small 4to, cloth. Phila., 1920. With the page of signatures, often missing. Valuable for both students and collectors.

44. Ten Wide and Narrow Kakemono: *Full Length Figures of Women*

Beautiful color and good condition, by Yeizan, Yeisen, Kikumaro, etc. (10)

45. Ten Wide and Narrow Kakemono Similar

The Bathrobe, the Flute: Lovers in Winter, by Kikumaru, Yoshikazu, Yeizan, etc. (10)

46. Hokusai: *A Print from the "Imagery of the Poets" Large Panel*

Japanese poet on a balcony in China, shaded by a large pine, looking at the moon. A black impression from the original key-block which has been hand-colored later. Since the key-block with the moon is missing, a moon (badly drawn) has been inserted under the pine boughs (instead of over, as in the original).

*One of the superb compositions from this great Hokusai series.

47. Princess Jourihime and the Noble Yoshitsune

Long, narrow panel, or hashirakake by Koriusai, famous for the beauty of panel prints.

48. Long Narrow Panel from the Frank Lloyd Wright Sale

Youth leaving the Yoshiwara, his mistress holding the haori; one of the finest examples of the Hashirakake by Koriusai.

*Fine color and good condition. Wright sale, Jan. 1927.

49. **Two of the Long Narrow Panel Prints by Koriusai**
A walk in winter: A courtesan acompanied by a servant who carries the umbrella; A youth speaking to two girls at the Yoshiwara barred window. Slightly browned. (2)

50. **Companion Panels of Yoshiwara Beauties: *Attended***
Courtesan and maid entering a tea-house, at night: Courtesan and maid leaving the engawa; cherries are in bloom. Two fine examples of the hashirakake of Koriusai. 2)

51. **The Black Uchikake: *Hashirakake by Shuncho***
With the "Waki" collection seal. A woman wearing a broad hat standing near a lighted lantern. In the original condition, has not been mounted.

*Note: One of Shuncho's most notable figures.

52. **The Procession of a Princess. By Yeishi**
Scarce "half-block" pentaptych or five-sheet print, showing the Palanquin with the Princess carried and escorted by 21 girls. Kakemono print by Sadatora from the Inada sale in 1917, showing a Deity standing on the Demon Temple Guardian crouched on a rock. (2)

JAPANESE STENCILS

53. **Three Japanesre Stencils about 17 by 15 Inches**
Flight of Birds in rain. Bamboo in the wind; Formal Cherry blossoms and lattice. Fine condition. (3)

54. **Handsome Stencil of Unusual Size. 24 by 32 Inches**
Large Peonies, leaves and butterflies in a sharp shower. Using hair-line threads. Fine condition.

JAPANESE COLOR PRINTS

MODERN ARTISTS

55. **Two Color Prints by the Modern Hasui**
Dawn at Mihogasaki, rosy sunrise and reflections. Blue Twilight at Tsutanuma: One boat with two fishermen on the calm water, trees, high wooded shore and a mountain peak beyond. Fine examples in beautiful color. (2)

56. **Two Color Prints by Hasui**
Perhaps after Goyo, the best liked of the Moderns: Gion—a girl crossing the stream; Moonlight at Inokashira in Spring: Blooming cherries reflected in the stream. Fine and scarce. (2)

57. THREE COLOR PRINTS BY THE MODERNS: *ALL SIGNED*
Flying Wild Goose by Gekko; Raven on a willow by Seiko; Bridge and River landscape by Shotei. (3)

58. COLOR PRINTS BY THE MODERNS: *BIRDS AND FLOWERS*
White Throats and Peach-blossoms by Sugakudo; Single peonies, rose and white in a blue jar by Taisui; a Bird on Tulip Bough; Old Plum Tree at Sugawara Temple by Hokutai. (Stain takes the form of a rising moon.) All signed, but one. (4)

59. BIRD AND FLOWER PRINTS IN MONOTONE: *FIVE PIECES*
Iris and Rocks; Wild Geese and Reeds; Squirrel and grapes, etc. (5)

BIRDS AND FLOWERS OF THE FOUR SEASONS

60. KOSON, ARTIST: *MODERN PANEL PRINTS, SPRING*
Pair Golden Pheasants on Pendant Cherry; White Throat and Blue Hibiscus; Cock and chickens with butterfly, and others. (6)

61. KOSON, ARTIST: *PANEL PRINTS, SUMMER*
Blackbird and single pink carnations; Bees and wild Trumpet Vine; Bird and Tulip-magnolia; Morning Glories and sparrow, and others (6)

62. KOSON ARTIST: *PANEL PRINTS, AUTUMN*
Wild Geese and stream; Yellow throat and ripe millet; Full Moon and autumn grasses, and others. (6)

63. KOSON, ARTIST: *PANEL PRINTS, WINTER*
Scolding Pheasant on a snowy cliff by a waterfall; Flying Wild Doves and falling leaves; Long-tailed blue bird on an old pine; Wild Boar by a frozen lake, and others (6)

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64. FOUR ANIMAL COLOR PRINTS BY KOSON: *PANELS*
Monkey on a bough, full moon; white cat watching a butterfly; deer and forest, setting sun; bear on a cliff, crescent moon. (4)

65. TWO FLOWER PRINTS
Crimson and orange Poppies and Dragon-fly, a "modern" by Watanabe; "Chrysanthemums" by Hokusai, a two-color print in rose and green (fold repaired)

66. "CASTLE INUYAMA" AT TWILIGHT BY YOSHIDA
A peaceful river scene by one of the much-liked modern artists.

67. **Japan China War: *Seven Triptychs***
Scenes from the Japan-China War on land and sea, poster type triptychs, by contemporary artists, 1904-1905. (7)

68. **Modern Color Drawings and Prints**
Rocky landscape by Koson; "Running the Rapids," brilliant color; "Cock on the Drum," by Hoitsu; "The Family," by Hoitsu (rice field in a shower, rainbow, and a pitiful little mouse hung on a gallows). (4)

JAPANESE, CHINESE AND JAVANESE PAINTINGS

69. **Modern Fan Painting on Golden Mica: *Signed***
A shell in exquisite finish by Mitsui Bunji, Kyoto, 1935.

70. **Painting by Hokutei from the Rockwell Sale**
Squirrel and Nanten Berries. On silk. Square form.

71. **Two Japanese Paintings on Paper. Both Signed**
Head of a Geisha holding a cup, a finished painting by Yeisen. Moonlight: River scene with sailing junk, by Seito. (2)

72. **Chinese Painting on Silk: *Square Form***
Two sages playing chess, under a pine, a traveller leans on his cane, looking on; Japanese painting on paper of two rats feeding on fish lying in a blue dish. (2)

73. **Javanese Painting on Native Black Cloth from Djaksakaita. 18 by 13½ Inches**
Native Deity, full length in profile, in gold and color, on a black panel with border of patterned gold. Fine condition. Six Japanese color prints, by Yeizan, etc., time-worn. (7 pieces)

74. **Two Narrow Japanese Roll Paintings on Silk: *Signature and Seals***
Long narrow paintings for pillar decorations: Waterfall and Pine; Young Bamboo. (2)

75. **Pair of Narrow Roll Paintings on Paper. In Monotone**
About 1850
Bamboo and Pine by Hironobu. Signed. Mounted on dark blue brocade. (2)

76. **Roll Painting on Silk by Moriyasu**
Kano Tanyo, 1770
Shoki great warrior on the way to catch the Oni who stole the Emperor's music; he stands under an old willow tree, winter. Finished painting in monotone. Pencil memorandum "Design by Sesshu."

77. **Two Roll Paintings on Silk Signed Hokusai: *With Seal***
"Spring and Autumn" represented by the figures of two women in conversation; under budding willow trees and autumn crimson maples. Beautifully painted, mounted on golden brown brocade, and in good condition. (2)

78. **Two Japanese Roll Paintings on Paper. Signed**
Nineteenth Century
Cock, Hen and chickens in color by Keisai Yeisen; Fishing village on a rocky coast by Etoku. (2)

79. **Geese Flying up Stream Near Mount Fuji. By Koeki**
Eighteenth Century
Water color painting on silk, mounted on golden brown brocade. Signed.

80. **Shiba Kokwan: *Rival of Harunobu***
1747-1818
Roll-painting in water-color on silk, mounted on brocade. Hills and swift river, distant Fuji: peasants resting in a thatched hut. Unusually fine condition.

81. **Japanese Kakemono Painting on Silk. By Chikoku**
1790-1843
Shoki, the Demon-killer drawing his sword: painting in color. Signed.

82. **Chinese Large Roll Painting on Thin Silk**
Eighteenth Century
A group of people near a pavilion in a landscape with towering cliffs. Plum-trees in bud and other touches of color. Seal signature.

83. **Chinese Roll Painting: *Mountain Landscape by Tani Buncho***
1764-1821
Precipitous cliffs, a stream, fisherman in monotone with willow trees and distant hills in blue-green. On silk.

84. **Two Chinese Modern Roll Paintings on Silk: *One is Signed***
Chrysanthemums in color, very much in the modern manner. Their broken reflections appear in a rushing stream with the reflection of the (unseen) moon. Signed. Mountain landscape with stream, Spring and touches of rosy blossoms. (2)

CHINESE PORCELAIN AND TEXTILES

85. **Two Fei Tsui Jade Snuff Bottles**
Plain snuff bottles of fine *fei tsui* jade, with short cylindrical necks and stoppers. *Heights 2⅝ inches and 2⅞ inches*

86. **Five-color Porcelain Vase**
Ch'ien-lung
Pear-shaped vase with long neck and spreading mouth, symbolic decoration in enamels. Rim chip. Teakwood stand. *Height 7¾ inches*

86A. Gray Crackle-glazed Pottery Wine Bottle

Globular bottle with narrow cylindrical neck; covered with uniform finely crackled gray glaze. Teakwood stand. *Height 8½ inches*

87. Cafe-au-Lait Porcelain Bowl

Ming

Deep circular bowl, covered with fine network of crackle on *café-au-lait* ground. Teakwood stand. *Diameter 7 inches*

88. Kwangtung Flambe-glazed Stoneware Vase

XVIII Century

Hexagonal shape, infested with a brilliant dark blue glaze streaked with gray and brown and flowing down to the six-footed base; double pierced handle. Teakwood stand. *Height 5¾ inches*

89. Blanc-de-Chine Porcelain Incense Burner

Ch'ien lung

Cylindrical shape on three short legs, with narrow raised horizontal band around the middle of the body. Teakwood stand. *Diameter 4 inches*

90. Blue and White Porcelain Beaker

Kang hsi

Body with conventional decorations of the sweet flag, raised band around the middle of body decorated with floral motive, and diaper design under flaring lip. Slightly chipped. *Height 5½ inches*

91. Famille Rose Decorated Porcelain Vase

Ch"ien lung

Ovoid vase with floral decoration in multi-colored enamel. Teakwood stand. *Height 5 inches*

92. Temmoku Bowl

Sung

Coated with brilliant deep brown and blue glaze. Slightly chipped. Teakwood stand. *Height 5 inches*

93. Celadon Incense Burner

Ch'ien lung

Bulbous body narrowing toward the mouth, elephant head handles, giant crackle. *Diameter 8 inches*

94. Blue and White Porcelain Vase

Kang hsi

Ovoid base with short neck and wide mouth; decorated with birds and magnolias in brilliant blue. Teakwood stand. *Height 6½ inches*

95. Soft Paste Teapot with Original Cover

Ming

Pear-shaped teapot with conforming domed cover having bird finial, short spout and loop handle, blossom and leaf spray in low relief on body, small crackle on creamy white ground. Age crack on cover. Teakwood stand. *Height 5 inches*

96. Three-color Porcelain Temple Jar with Original Cover

Ming

Tall ovoid jar, domed cover with flaring rim; decorated with diaper design, relieved with white panels decorated with fabulous animals in green, yellow and aubergine. Slight age crack. Teakwood stand. *Height 19 inches*

97. Japanese Bronze and Cloisonne Enamel Vase Mounted as a Lamp

Baluster-shaped vase with small loop handles in the form of stylized dragons; the neck *cloisonné* enamel in formal design, the body with a matching band of cloisonné above consecutive shields. Fitted for electricity.

Height of vase 14½ inches

98. Japanese Bronze and Cloisonne Enamel Vase

Slender urn-shaped vase with in-curved neck and small flaring mouth; the neck with four circular medallions of *cloisonné*, the body with heart-shaped panels of *cloisonné* in gryphon design; thin elephant head loop handles.

Height 12⅜ inches

99. Pair of Chinese Embroidered Long Panels with Short Valance

Figures and flowers in color in a landscape embroidered on red satin. Lined. Good condition. *7 feet, 10 inches x 3 feet, 1 inch*

100. Chinese Mandarin Robe in the Tzuzure Weave

As new, in the rich deep colors of grape purple, soft blue, ivory and gold metal thread in designs of Clouds, Storks, Dragons and Shishi (lions). Small carved bronze buttons and loops.

101. Old Chinese Coins of Various Periods: *Circular*

Discs of various sizes on bronze, iron and copper. (52 pieces)

102. Rare Chinese Buttons in Flat Gold Bronze

Some made by the English for the China trade, all individual designs, "Willow Pattern," etc., no two alike. (over 30 pieces)

103. Chinese Old Robe Buttons in Gold Bronze

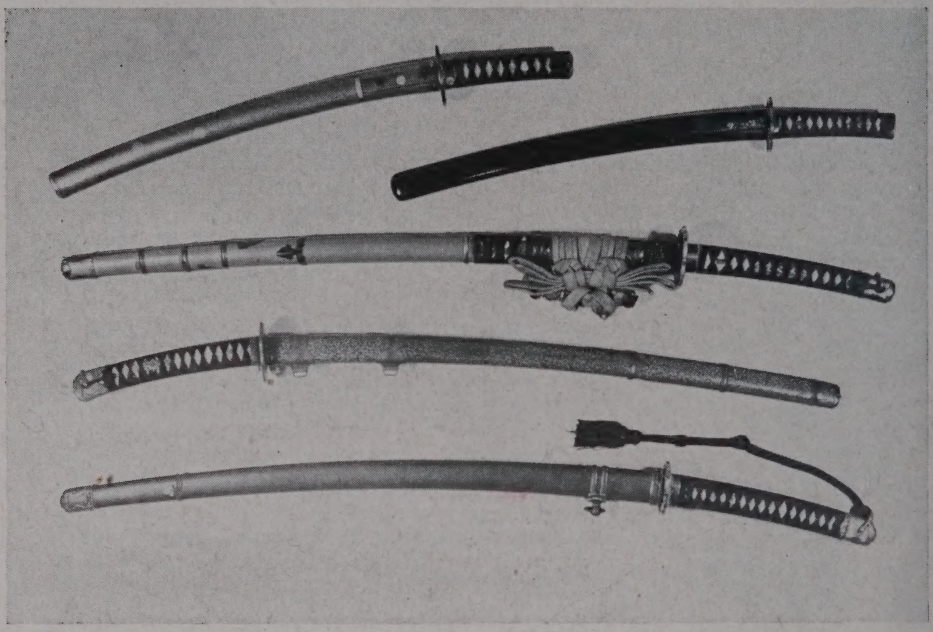
Pierced and indented patterns. (about 40 pieces)

104. Small Ming Bronze: *Priest in the Attitude of Prayer*

Shows traces of the old gilding, and strongly reminiscent in pose and drapery of the statues of early Gothic Saints.

105. Ancient Japanese Hand Hammered Iron

Eighteenth Century pieces; rare early Writing case (covered box) with relief of the Imperial Cloud Dragon. Large pear-shape kettle with indented legs supporting a fitted pot, probably for tea, flattened spheroid, large ring handles and (new bronze cover) to which the original iron knop is soldered. (2)



From Top to Bottom
106 - 107 - 108 - 110 - 109

JAPANESE SWORDS OF FINE QUALITY

TANTO: *A SHORT SWORD OR DAGGER*

WAKI-ZASHI: *A LONGER SWORD WITH ONE EDGE, COMPANION TO THE*

KATANA: *A LONG SWORD WITH ONE EDGE*

TACHI: *LONG CURVED BLADE CARRIED BY A SAMURAI OF HIGH RANK*

KWAI-KEN: *A LADY'S DAGGER, LITERALLY THE "BOSOM SWORD," WITHOUT A GUARD*

KOZUKA: *KNIFE INSERTED IN THE SCABBARD OF THE TANTO OR WAKI-ZASHI*

KOGAI: *SKEWER OR "THROAT SLITTER," SOMETIMES LEFT IN THE HEAD OF THE SLAIN ADVERSARY, THIS WAS ALSO INSERTED IN THE SCABBARD*

106. TACHI OR SAMURAI SWORD BY YOSHIAKI

Mounted in silver and gold bronze. Signed. Rare and handsome example, the scabbard of gold-bronze mounted in bands and symbolic designs in silver; the menuki coiled Dragons in gold bronze the guard in shibuichi of lustrous black, banded in gold bronze; fuchi-kashira in silver. Cover of gold brocade carrying strap in heavy leather with the Kiri crest in gold bronze on a band with silver tips. Date 1720.

Note: Yoshiaki was a skilled expert of the Goto School. The "Kiri crest" mentioned was the private crest of the Mikado, and only used by permission.

(Illustrated on Opposite Page)

107. KATANA SIGNED YOSHI-FUSA DATE OF 1210 A.D.

A rare and important example of the early Japanese swordsmith art. The sheath of patterned silver-gray lacquer having the Tokukawa Crest in gilt bronze repeated in the elaborate mounts of Sentoku bronze. The Pair of Menuki in Geometrical designs in rolled gold. *Length of the blade, 26 inches*

(Illustrated on Opposite Page)

108. TACHI BY SUKESADA: *HEAVY LEATHER ALL OVER CASE. SIGNED*

Date: 17th Century

The long curved sword carried by a Samurai of high rank. Handsomely mounted in sentoku and gold bronze, on fish-roe ground with "cherry-blossom heads" of victory incorporated in the guard, the menuki and fuchi-kashira. Decorative cords and tassels.

(Illustrated on Opposite Page)

109. WAKI-ZASHI SIGNED SHIGE-TOSHI: *KEI-O THIRD YEAR*, 1867

Sheath of the finest Nashi-ji Gold Lacquer, with scattered decoration of gold "kiku" or Chrysanthemum crests. The mounts all have matching crests in gold and shakudo, including the handsome guard and the Kozuka. A very fine Nineteenth Century example.

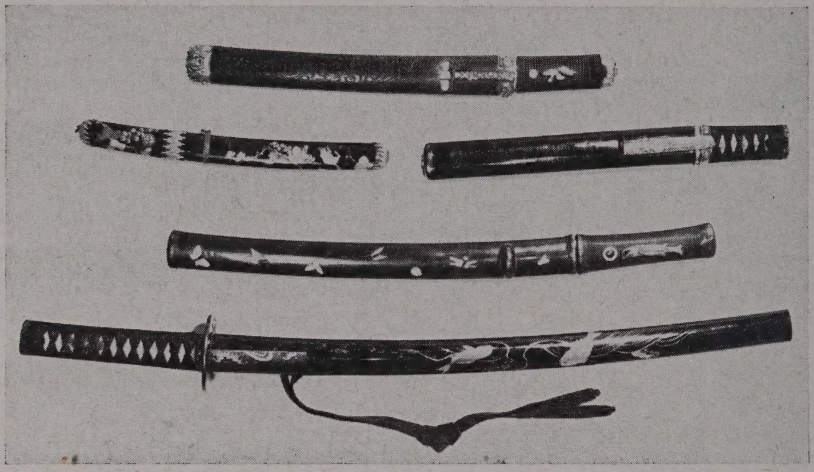
(Illustrated on Opposite Page)

110. WAKI-ZASHI OR SHORT SWORD BY KUNIMUNA. SIGNED

Date: 18th Century

With the "Kozuka" or throat-slitting knife. Lacquer scabbard. The quatrefoil guard and fuchi-kashira of shibuichi, the former with coiled Dragon in gold bronze and wave, the latter with the Cherry-bough of Victory in silver and seal.

(Illustrated on Opposite Page)



114
115
111 112
113

111. KWAI KEN: *LADY'S DAGGER*: *EIGHTEENTH CENTURY*
Scabbard of fine iridescent "pearl" on black lacquer, adorned with an all over design of gold lacquer of grape vines, grapes and squirrels; silver band chased and engraved, and silver mounts of irregular bands in quill shape. Fine example and rarely offered; literal translation "the bosom sword, without a guard.

(See Illustration)

112. TANTO: *SIXTEENTH CENTURY, UNSIGNED DAGGER AND A NOTABLE EXAMPLE*

Scabbard, black lacquer as Cherry bark, the mounts of shakudo with peonies in fine gold relief; the guard of two bands, silver and shakudo. Gold Menuki as little growling Kylin animals. The Kozuka of gauffered shibuichi, with relief in bright gold of the Rain-Dragon.

(Illustrated on Opposite Page)

113. KANE-NAO: *SWORDSMITH: TANTO*

1745

Signed piece, in a lacquer scabbard as the bark of a tree with handsome silver mounts of the purest quality in relief of peonies, bud, blossom and spray; Kozuka of shibuichi, relief of plum bough in blossom. Kogai of iron with relief of Chysanthemum, gold and silver centres, Menuki or cord-stretchers are bronze-and-silver Birds of Paradise.

(Illustrated on Opposite Page)

114. WAKI-ZASHI OF THE EARLY EIGHTEENTH CENTURY

Sheath of polished black lacquer with a bold decoration of fish in curling waves in red-gold lacquer. The mounts of shakudo and iron inlaid in gold with bird and floral designs, including bamboo. Kozuka and Kogai are of iron, with fine wave and other designs in gold.

(Illustrated on Opposite Page)

115. WAKI-ZASHI SIXTEENTH CENTURY: SIGNED BY IYE-MASA

Brown lacquer sheath as wood-grain encrusted with Dragonflies, Locusts, Beetles, Butterflies and other insects in "pearl," "ivory" and "tortoise-shell"; mounts of shakudo; menuki of dried fish in gold and shakudo. The Kozuka (signed) is of iron with insect relief.

(Illustrated on Opposite Page)

116. TWO JAPANESE SWORDS IN MINIATURE: *SILVER CHASED AND ENGRAVED*

"Katana" or long sword, with scabbard in silver also. "Kazari-Tachi" or dress sword with scabbard, worn by Ministers and Officers, complete and elaborately wrought in perfect detail. Formerly a part of the "Regalia for Boys' Day, May 5th."

116A. THREE SPEAR HEADS AND A KOZUKA (THROAT-SLITTING KNIFE)
The latter has handle of shibuichi with relief of growling tiger and advancing dragon with gold accents, blade needs cleaning. Two spear-heads have blood-drip channels and both are signed, the third spear head is signed, and is thrust into a very old roughened lacquer sheath. (4 pieces)

117. TANTO IN A SHIRA-SAYA WOOD SCABBARD
Blade of the finest damascened steel, incised carvings of ascending and descending dragon beautifully carved. Rare little short sword attributed to Sammon-ji, 15th Century, a pupil of Goto.

118. TANTO: *SIGNED DAGGER BY MASA-TSUNE*
About 1825
The mounts in carved Shakudo and Sentoku-bronze incorporating running horses; the Kozuka of shibuichi incised with a biwa or lute in sentoku bronze with gold strings is signed also. Menuki of Shakudo flowers with a gold grasshopper. Scabbard in coffee brown lacquer shows some damage.

119. WAKI-ZASHI IN A SHEATH OF FINE BLACK LACQUER
Sixteenth Century
The guard and mounts are of iron inlaid with gold and iron insects, a masque and a banded cap with another masque. Kozuka of iron, the handle having floral spray in gold, and its blade carved with "Ebisu," the God of Wealth.

120. WAKI-ZASHI: *SIGNED "TEN-WA": PERIOD*: 1684
Sheath of fine polished ribbed black lacquer; shakudo mounts in relief of warriors on horseback, the Kozuka and Menuki matching and showing much fine gold. The Kozuka is signed also.

121. WAKI-ZASHI: *ATTRIBUTED TO TADA-YOSHI*, 1625
Smooth brown lacquer sheath, showing slight dents. The mounts in shakudo, orange peel surface handsomely adorned with relief of gold horses and dragons. The Kazuka and Kogai also of shakudo with horses in gold—the former is signed.

122. Waki-Zashi with Full Signature: *Sukesada*, 1664
Black lacquer sheath as grained leather with very rich and fine shakudo mounts having flight of silver cranes and tiny vine and grape relief, with Chidori birds. The Kazuka of shakudo as handsomely decorated, and signed. Full signature: "Bizen-no-Kuni, Osafune Sukesada."

123. Waki-Zashi in Shira-Saya Wood Scabbard. Signed
The fine blade beautifully carved and incised with Chrysanthemum spray and "ken" (long measure). Signed Kuni-kiyo: "Gen-wa period," 1618 A.D. A rare example of a great Chiseller.

124. Samurai Two-handed Sword by Yasutsuga. Signed
Date: 17th Century
Fuschi-kashira and Menuki, floral and animal relief in gold bronze on shakudo. Black lacquer scabbard. Purple silk cover.

125. Two Waki-Zashi of the Seventeenth Century
Scabbards of flecked red and silver lacquers; Shakudo mounts with delicate gold and silver inlay and relief. The dagger is complete with kozuka of Sentoku with relief of Falcon and Cherry; the other lacks kozuka and kogai. (2 pieces)

126. Katana: *Attributed to Kuni-Hiro*, 1575
Black lacquer sheath, the mounts of iron and sentoku bronze; the guard has a decoration of silver plum blossoms. The length of blade 20½ inches.

127. Katana in Shira-Saya Wood Scabbard: *Signed by Kunisuke*
Bears the full signature Kawachi-no Kami, Kuni-Suke, about 1676. A Seventeenth Century blade of the finest quality. *Length 28½ inches*

128. Broad Blade Executioner's Sword and Scabbard
Blade incised with Dragon, teakwood scabbard as bamboo round which coils a huge snake, a time-crack bound with copper wire. Rare Japanese example.

129. Sword by Ama-Kuni: *One of Japan's Greatest Swordsmiths*
This fine example belongs to the group of swords from a private collector but unfortunately, as the owner is at an American Naval Base, the sword did not arrive in time for detailed description. It has been passed on by an expert and we can guarantee its quality.

129A. Carrying Bag for Five Tachi or Long Swords
Marine green canvas. With clippings (one illustrated) of swords.

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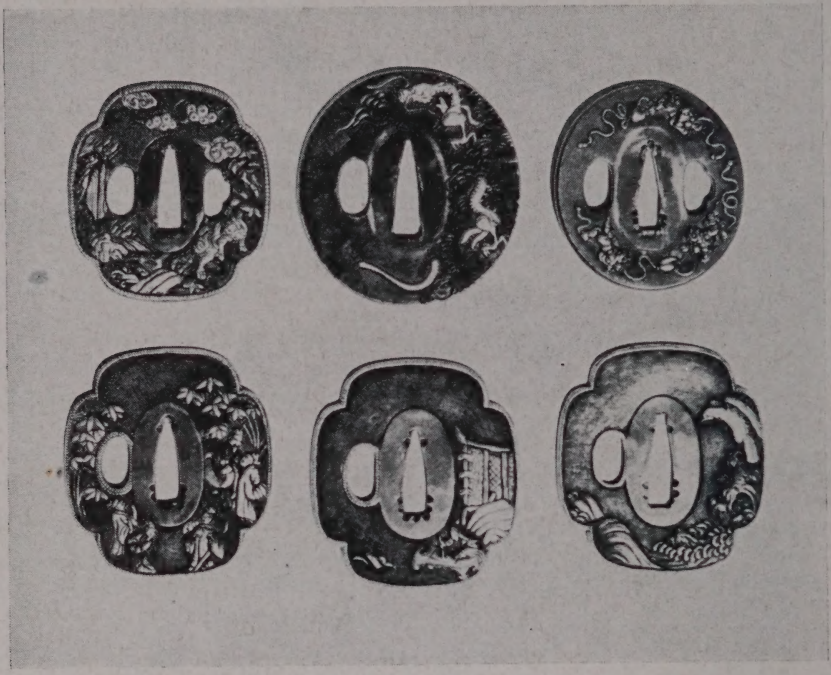

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SWORD GUARDS

130. Guard of Shibuichi and Gold: *An Outstanding Example*
Quatrefoil guard on a "nanako" or fish-roe ground rimmed in chased and engraved gold band, with a bold relief design of the Lady Murasaki in a flowing gold robe at her work-table in front of a four-panel screen in delicate brocade designs in gold near which are books in gold and silver.

*Note: Muraski was the first woman novelist of Japan, her stories of the Romance of "Lord Genji" the Don Juan of Japan, are still published (in English also) and read.

(See Illustration)

131. "The Seven Sages in the Bamboo Grove": *Very Fine Guard*
Nanako ground, gold rimmed. Obverse: tall bamboos in gold tower over five of the Sages, faces of silver, robes of gold and sentoku, one holding a silver scroll. Reverse: Two of the Sages in gold and shakudo under tall bamboo in gold.

(See Illustration)

132. Guard of Shibuichi Gold and Sentoku

"Nanako" ground, with a design in bold relief of a Falcon in gold on rocks of sentoku, with crashing waves gold-tipped, rimmed in chased and engraved gold. Equally fine as the preceding example.

(Illustrated on Opposite Page)

133. Two Guards: Iron and Bronze (*which has been lacquered*)

Handsome oval guard with the Dragon of the Clouds in gold relief, winding through both sides; An iron guard with Autumn flowers and grasses in gold and silver and gold Dragon-flies in low relief on either side. (2)

(See Illustration of "Dragon in Gold" on Opposite Page)

134. Two Important Guards: *Nanako Ground*

Each with bold relief in gold and silver: Kylin in gold at the waterfall (silver) under cherry blossoms in gold and gold cloud. Superb example. Oval guard with relief of four Kylin animals chasing the "Sacred Jewel of the Soul," suspended by gold cords. (2)

(Illustrated on Opposite Page)

135. Ancient Iron Guard: *Silver and Bronze Ornaments*

Large guard with hand-hammered indentations having large Kylin Animal in silver chasing the "Sacred Jewel of the Soul" in shibuichi; note the fine gold cord and tassel inlay of the Jewel.

136. Sword Guards: *Copper, Brass, Iron: Early Eighteenth Century*

Brass, Peach design; Copper, Mino Work, elaborate relief carving Dragon and Waves, obverse and reverse co-ordinating; three iron guards, as Bamboo Fence, Coiled Dragon, signed; nice design in matched Abalone shells. (5)

137. Five Guards Similar including a Rare Chinese Guard

Ancient plain guard, of bronze, Chinese; Mino guard in copper with a floral trellis; three of iron, Herons and reeds, pierced work by Tomotsugu of Hagi, signed; Kyoto guard, open work of Priest and Umbrella; rare guard by one of the famous Yoshiro family, about 1700, few of which ever got out of Japan, Pawlonia and vine design in brass. (5)

138. Five Guards in Iron, Copper, Brass and Copper: *Eighteenth Century*

Small oval guard with butterfly and floral relief in gold and shibuichi; Iron guard, Aizu made with incised Pines and gilt clouds; iron, Echizen made, open work of Hagi and leaves; Fine guard of shibuichi, carved in gold tipped waves, has brass edge; handsome Mino guard, with relief in gold of Bridge, horseman, coiled curling Dragon, etc. (5)

139. Five Guards Similar: *Copper, Brass, Iron*

Mino work in copper, floral relief in beautiful precision; Bronze with brass rim, 17th century pierced crests; Iron in pierced design of leaf and foliage, gilt inlay; Half wheel in iron Armon work, 17th century; "Kwantung" guard of iron with cut-work butterflies, sometimes called "namban" because of Chinese influences in the treatment. Rare. (5)

140. Five Guards Similar: *Iron and Copper*

Simple design in iron with brass inlay; "O Tsuba" or large guard, 16th century iron, fine piece with relief of brass Kylin animals chasing the "Sacred Jewel"; Very handsome iron guard in a striking bamboo overlay in copper (sentoku bronze); copper guard in seashells and wave relief in the fine Mino work in gold bronze, early 18th century; Guard in red iron with "crest" design (the double comma) of the leader of the "47 Ronins," Oishi Yoshio, 17th century, perhaps once used by him(?) (5)

140a. Ten Sword Guards: *One Signed by Kinai of Echizen*

Nine of iron and one of sentoku bronze with "nanako" of fish-roe ground, quatrefoil shape in pierced design; nine of the guards are of iron, including one for a boy's sword with tiny silver cherry blossoms (of victory), another beautifully incised with iris growing in a rippling stream, one with silver relief of dragon and Clouds; that by Kinai in a pierced Dragon design, with co-ordinating obverse and reverse. (10)

141. Sword Guards: *Similar: Seventeenth and Eighteenth Centuries*

Fine brass guard in Aoi cut-out design; Copper in the fine Mino relief of landscape: three of iron, one of "pea-pod" design, 2 signed Nobuie; Water-scene in brass, copper, gold and silver work; a ring of six Abalone shells. (5)

142. Five Guards Similar: *Brass, Iron, Copper*

Fine 17th century iron with brass inlay, including brass edge, chrysanthemum form in open work; Mino relief in copper, with fish and fishermen; a circling pair of cranes in iron; Kyoto guard of Kylin amid peonies, open work; Kyoto signed iron guard, in open work, Mongolian fighters, co-ordinating design. (5)

143. Five Guards Similar: *Iron, Brass, Copper*

Old lacquered brass, crane with outspread touching wings; iron guard, fine ringing sound, with crest of hawk's feathers (crest of Lord Asano whom the Ronins revenged—perhaps was once owned by a Ronin); iron wheel, Aizu pierced work; iron relief of chrysanthemums, gilt centers; a fine guard of copper, Mino raised work of co-ordinating dragons, bronze touches. (5)

144. Six Sword-guards Similar

Iron guard, molded rim, pierced with "Ginko" leaves; small guard with gold snail; iron guard with relief in gold and silver—man on a water-buffalo under a flowering tree; Open-work iron guard, two fan-shape leaves, probably from the Kinai family; Grapes, vine and leaves on copper in the fine Mino workmanship, unusually good; Large open copper guard, Kyoto made, showing Demon Oni defying Shoki, Demon-killer—worn by merchants at weddings, etc., not by Samurai or warriors. (6)

SWORD MOUNTS

145. Kashira: *"Cap" on the Hilt of the Japanese Sword*

Nineteen of the 17th and 18th century Kashira on which are to be found the most delicate workmanship and elaborate decorative effects in the art of Metal Work. Iron, copper, bronze and shibuichi and shakudo were enhanced with gold, gold-bronze, inlays and chiselling; a silver deer looks up at a silver moon; the Kiri blossom in silver on a shibuichi kashira, etc. (19 pieces)

146. Kashira: *A Group Similar to the Preceding*

The "rising sun" of Japan with rays on bronze; the Kiri Crest on shibuichi; Flying Crane in gold; a spider in sentoku on a silver web, etc. (18 pieces)

147. Two Pair Seventeenth Century Fuchi-Kashira
Iron with beautiful work in gold intarsia, one with rounded cap attributed to the 16th century. (4 pieces)

148. Fuchi-Kashira Complete: *Five Pair*
Shakudo, fish-roe finish with gold and silver blossoms; Mandarin ducks in gold swimming in waves; Gold and silver blossoms on shakudo. A group of the finest quality. (10 pieces)

149. Three Outstanding Examples of Fuchi-Kashira: *Cap and Band Matching*
Three pair; gold willow on shakudo ground; flat gold cherry-blossoms on a basket-weave ground; all-over beautifully modelled cherry-blossoms on bronze. (6 pieces)

150. Four Pair Fuchi-Kashira Similar
Chrysanthemums, hagi blossoms, etc. (8 pieces)

151. Seven Pair Fuchi-Kashira Similar
Gold bamboo on iron, gold inlay on shakudo; Gold dragon winding in and out, etc. (14 pieces)

152. Handles for Waki-Zashi and Katana: *Early Eighteenth Century*
The former with fuchi-kashira and Menuki of the Goto Family, early 18th century, Shakudo with gold dragons; the menuki winged bats with human faces; the Katana mounts of iron with beautiful relief of deer in gold, the Menuki, Kylin in shakudo with gold accents. (2)

153. Menuki of the Seventeenth and Eighteenth Centuries
Nine pair in the fine characteristic work of the period, many with gold accents: gold spiders on leaves of shakudo; Water-buffalo with gold inlay; Wild boar and maple leaves in gold, etc. (18 pieces)

154. Eight Pair of Menuki: *or Sword-Hilt Cord Stretchers*
Bronze with gold-bronze inlay: Calla lilies with gold pistils; Coiled dragons, wild boar and yellow chrysanthemums, and other native designs. (16 pieces)

155. Menuki: *Similar Lot but in Pairs*
Using shibuichi, gold, gold-bronze, sentoku bronze, etc., in many forms, one with Imperial Kiri in button form. (15 pieces)

156. Menuki: *Similar Lot but not in Pairs*
Tigers in combat, gold inlay; Head of Oni, gold bronze, Conch Shell, boat with gold awning, etc. (13 pieces)

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Middle:	158	160	158
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NETSUKE

157. Book on the Netsuke: *Brockhous Condensed Translation*
The first book in this country on these Netsuke: "Great works on a small scale" as the French call them. Edited by E. G. Stillman, with bibliography and mythology: 175pp. Fully illustrated. N. Y., 1924.

158. Three Fine Netsuke: *Signed*
A screaming little man with a bag out of which Oni Demon is scratching his way; Yamabushi in a Conch-shell, drinkink sake from a small one; a Masque maker at work (this signature is inlaid ivory). (3)

(See Illustration)

159. Two Netsuke: *Horn and Ivory of the Finest Quality*
Flowers, grass, bean-pods and rocks in an oval pierced netsuke of horn; an unusual ivory netsuke, flattened and carved in massed cherry-blossom heads, the obverse adorned with a pair of Birds of Paradise in iridescent gold and silver. (2)

(See Illustration)

160. Three Netsuke of Wood: *Cock, Rabbit and Squirrel*

A handsome lacquered cock, the eyes inlaid, signed by Tameotso, Bunkwa period (1805-1822); a rabbit resting holding up one paw, by Masatami, 18th century, signed; squirrel on a bean pod (Kebia), signed by the noted Ikko (about 1775) (3)

(Illustrated on Opposite Page)

161. Three Eighteenth Century Netsuke of Ivory and Bone

The "10,000 year old Turtle" on an old board (ivory); The tall thin figure of a Chinaman (ivory), very expressive; Bone netsuke as a sweetmeat box with indented corners, the panels carved in a "key" pattern after the Chinese. (3)

(See Illustration of the Turtle on Opposite Page)

162. Three Rare Examples of the Netsuke: *Two are Signed*

Eighteenth Century Netsuke, Manju or button form, pierced horn in a chrysanthemum and plum blossom design, the sides held by open rings and bands, the whole in remarkable pierced carving; netsuke of square cushion form, by Tadatoshi, 1780-1799, the basket weaving in unbelievably fine carving; a silver disc from a Manju signed by Shuraki, incised in characters from a famous comic story of the 18th century. (3)

163. Rare Netsuke of Iron of the Seventeenth Century

Iron, gourd shape in miniature, with gold inlay of the Imperial Chrysanthemum, design "Gyotan."

167. Four Very Fine Netsuke: *Square and Manju Forms*
One Signed

Ivory. A bunch of persimmons and leaves, some worm-eaten (note the big-eyed bug) in pierced carving; another in horn, a "miracle pierced carving" in temple ornaments, the reverse in open coils, with bell, etc.; an ivory manju with applique of a silver peony growing from tortoise-shell rock; ivory in square form incised with a beautiful Buddhistic Angel with a Biwa or lute. (4)

165. Two Unusual Ivory Netsuke: *One is Signed*

A hollow log (in perfect miniature) on which rests a lazy man. Signed. Hungry Gama Sennin, almost a skeleton, with his frog on his shoulder and a gourd of water. Both are outstanding ivory carvings. (2)

166. Set of Five Gold Lacquer Manju (Button) Netsuke

Centers of shakudo, designs in gold and silver, each with a different bird and flower. (5)

167. Four Ivory Netsuke: *One is Signed*

Man, red eyeballs and wide-open red mouth, a little boy seated at his feet; signed. A fan-seller; a broom-seller; a modest little lady with down-cast eyes. (4)

168. **Four Very Fine Manju Netsuke:** ***Three Signed in Gold Characters***

Polished wood with gold butterfly inlay, and relief of flower spray in silver; very fine example with flying squirrel and grapes in gold, on black lacquer manju; manju of polished wood with bowl in shakudo relief, gold feather, rolled scrolls, etc.; all these are signed. Wood carved as basket-work with center of formalized cherry-blossoms and wood. (4)

169. **Five Figure Netsuke of Wood**

Daruma wearing earrings and seated; Poetess reclining, resting on one elbow, streaming hair and heavily robed, in ebony; Kylin animal crouched over the "Sacred Jewel"; Ronin attacked by a Demon from the back. (5)

170. **Six Wood and Ivory Netsuke:** ***Three are Signed***

Five of the "Happy Gods," Hotei in ivory dragging his bag, and in wood standing holding a peach; the fat Ebisu, God of Wealth, with hammer having coral tip, signed; Fukurokujin (Wisdom) with a scroll, in wood; a remarkable Daikoku, in ivory, with a cross-eyed fierce look; a hooded seated Daruma of wood but having face of ivory, both signed. (5)

171. **Women:** ***Four Netsuke in Ivory and Wood: Two are Signed***

Woman in pleated skirt with a tea-box; woman in a hood with a water-gourd, both ivory; grinning woman with a fan and a jar of flowers, signed; interesting figure of a woman in a ribbon-trimmed robe carrying a lotus bud, incised signature. (4)

172. **Five Ivory Netsuke:** ***Three are Signed***

Netsuke as a hollow bamboo; another as a priest's brush (looking like nothing so much as an old shaving brush); Manju deeply and skilfully incised with a fisherman and fish; another with incised head of the "Demon Oni"; one of a square form deeply incised with Noh Masques. Last three signed. (5)

173. **Four Netsuke of Wood:** ***One of Bronze. One is Signed***

Lacquer netsuke of a standing Daruma wrapped in a red cloak, features of powerful modelling, eyes inlaid; small Demon NohMasque; slender bronze (unusual) dog guarding the Sacred Jewel; workman nodding over his work (time crack at base); unusually large Demon Masque with inlaid ivory signature, slight damage at chin. (5)

174. **Oval and Round Manju:** ***The latter Signed***

Ivory oval Manju pierced work of octopus and five fish; ivory Manju with incised figures with use of "pearl" and color, signature inlaid in "pearl." Two fine examples. (2)

175. **Manju of Bronze and Three of Gold Lacquer and Ivory**

Head of Daruma in bronze and Sentoku, ivory, shibuichi center with mother and nursing baby, half length; (time crack at rim); two of gold lacquer with centers in symbolical bronze relief. (4)

176. Four Comical Ivory Netsuke: *Three are Signed*

Laughing traveller in a little round hat, incised robe, signed; tall man who has captured a baby dragon (foot damage on each); grinning old warrior with bow and arrow wearing a close cap; smiling priest, wide cloak and tonsure—both are fine signed examples, incised robes. (4)

177. Five Wood Netsuke: *Bell and Figures*

Temple bell; a sober little God of Wisdom, Fukurokujin; a little priest, high peaked cap, with bell on his shoulder; a seated, crying beggar with bowl; group of three, man, woman and child, interesting grouping. (5)

178. Five Netsuke of Wood: *All Figures*

Foot-warrior with a spear; priest and attendant with scroll; hermit with a peach; God of Wisdom in a pleated robe, seated; happy laughing Chinaman in a cap (has been lacquered, but color worn, one foot damaged). (5)

179. Four Netsuke of Wood: *Full Length Figures*

A screaming man in the coils of a python; an old hermit with a long beard; a bearded priest, his hair in high knot and holding the Sacred Peach; man, apparently a "foreigner," in short coat, long close trousers and round hat with a drum and drum-stick. (4)

180. Four Netsuke: *Happy Men in Wood, Pottery and Ivory*

Traveller with gourd on shoulder, in white pottery; a signed ivory conjuror, Shigetada, incised robe, with his little horse on his shoulder; Signed, grinning, almost toothless beggar, with staff; delightful little Gama Sennin, incised robe, with staff, grinning and showing all his teeth, eyes inlaid, with his "armored" frog on his shoulder (one eye gone) with a very small baby frog on his back (4)

181. Four Netsuke: *Silver, Pottery and Wood*

Large pottery manju, with landscape and figures, carved and colored in red; silver manju, cushion form as brocade; polished wood oval netsuke; Oni put to scrubbing out a bowl, and the little Demon looks ugly enough (edge of bowl chip).

182. Five Ojime or Slides for Inro Cords: 16*th* and 17*th* *Centuries*

A tiny gold cat of the Tokugawa period; two of bead form, one of jade delicately carved; one of white porcelain with green zigzag lines, both probably 16th century; small Sentoku bronze Masque of the Noh-Dancer Okima (really a slide for an Obi); very old netsuke of blue porcelain decorated (in the form of a bean), such as was found in the excavations of "tumuli." (5)

11

183. Tortoise-Shell Patch Box, Inset with Portrait of Charles X

French, Early XIX Century

Round box of tortoise-shell, the cover inset with (under glass) *repousse* portrait in gilded copper of Charles X, King of France, the bottom with monogram and inscription. *Diameter 3⅛ inches*

14

184. Four Russian Brass and Enamel Ikons

XVII Century Style

Depicting S. Dimitri slaying the Evil Spirit; S. Mark with the Eagle; the Story of Nativity and Baptism; and S. Nicholas the Wonder Worker. *Heights 2⅞ to 4⅛ inches*

16

185. Five Russian Brass and Enamel Ikons

XVII Century Style

Two triptychs, one depicting Our Lady of Vladimir, the other St. Nicholas the Wonder Worker; and three plaquettes of Ss. Constantine and Elena, Christ, and the Virgin Mother. *Widths 1½ to 3⅞ inches*

33

186. Pair Russian Painted Mother-of-Pearl Ikon Medallions, Mounted as Breast Pins

Oval plaquettes painted with figures of S. Czarina and S. Czar Constantine respectively; in gilded brass fame with spirally twisted rims, pin attachment. *Ovals: Heights 2¼ inches*

12

187. Transfiguration of Christ: *Painted Ikon*

Greek, XVII Century

In the center is the figure of Christ with mandorla behind Him, standing on the Cross, with a vision of Hell below; to the left is an old man whom Christ raises by the hand, to the right is a kneeling woman, and behind a multitude of people. *Panel: 15 x 12 inches*

42½

188. Eight-point Greek Orthodox Brass and Enamel Cross

XVII Century

With the figure of Christ on the Cross in low relief, with the New Testament Trinity above, repesented also are the Sun and the Moon, and below the symbol of Golgotha; the surrounding areas contain various Slavic inscriptions and symbols referring to the Crucifixion; on the reverse is a prayer. *Length 14½ inches*

17

189. Inlaid Tortoise-shell Patch Box, Inset with Portrait Miniature

French, XVIII Century

Small round box with cover inlaid with portrait miniature of a lady with powdered hair, wearing a hat and white gown; inlaid allover with a branch design in pinchbeck. Damaged. *Diameter 2⅜ inches*

190. German Engine-turned Enamel and Silver Snuff Box

Oval box of blue engine-turned enamel, with hinged cover inset with cartouche painted with shepherd and shepherdess in a meadow with their sheep, sliver rims. *Length 3⅛ inches*

191. Engraved Copper Oval Box with Cover

Dutch, XVII Century

Elongated oval box with flat cover, engraved top and bottom with mythological scenes accompanied by descriptive texts. *Length 4⅞ inches*

192. Baptism of Christ: *Limoges Enamel Plaque*

French, XVII Century

The Baptism of Christ. Depicting Christ in blue mantel and white loincloth standing in the River Jordan, while John the Baptist, standing on the river bank anoints His Head, in the background two angels, and above in a cloud, the Holy Ghost. Signed on reverse *Naudin émailleur.* Some imperfections. *Oval: Height 7⅜ inches*

193. Necklace of Old Greek Silver Coins

Consisting of 29 coins of two sizes, linked together to form necklace.

194. Bronze Statuette of an Amor

Hellenistic Period

Standing figure of a small boy, nude save for a short mantle draped over his left shoulder. Rich green patina. *Height 3 inches*

195. Allegorical Female Figure: *Bronze Statuette*

Italian, XVII Century

Standing figure of a nymph in flowing robes, leaning on a column, with a book in one hand and a palm branch in the other; mounted on red velvet plinth. *Height 5¼ inches*

MINIATURES ON IVORY AND COPPER

196. Sketch of a Man: *Miniature on Ivory*

Jeremiah Meyer, English: 1753-1789

Head and shoulders portrait sketch of a man turned to half right and wearing light colored jacket. Gilded bronze frame. *Oval: 3 inches*

197. Two Portraits of Men: *Miniature on Ivory*

French, XVIII and XIX Century

Bust portrait of a man in braid-trimmed jacket, his powdered hair tied with a black bow; painted on parchment, *circa* 1775, framed. And another portrait, dated *circa* 1840, of a man with black curled hair, wearing mustache and beard, and dressed in black coat with white shirt; in hinged case.

Ovals: Heights 1⅞ and 2⅛ inches

198. **Portrait of a Woman in White Muslin Cap: *Miniature on Ivory***

Jean-Marie Evrard, French: b. 1780

Head-and-shoulders portrait of a woman with her hair dressed in rows of curls, above which she wears broad-brimmed beret type of white muslin cap tied with a tasseled sash; her dress is black with frilled lace collar ornamented with pearls. Signed and dated *Evrard 1832* at lower left. Pinchbeck frame.

Circular; diameter 3½ inches

199. **Two Portraits on Ivory**

English and Spanish, XVIII-XIX Century

Portrait of a gentleman in powdered wig and royal blue waistcoat with frilled jabot at his neck, *ca.* 1795; and a portrait of the Spanish school, early XIX Century, of a man in black waistcoat and white stock. Framed.

Ovals: Heights 2¼ and 2¾ inches

200. **Hebe and the Eagle of Zeus: *Miniature on Ivory***

Vincent Khittel, French: XIX Century

Figure of the nude goddess resting on a cloud, and surrounded by blue and green drapery, leaning back and pouring wine for the eagle who drinks it from a dish. Signed at left *Vin. Khittel pinx.* *Height 3 inches; length 5¼ inches*

201. **Two Miniature Portraits on Ivory**

English and French, XIX Century

Portrait of George III of England, wearing powdered wig and blue and red uniform, unfinished; and a portrait of a French officer with curled red hair and mustache, dressed in fringed and buttoned blue uniform, sky background. framed. *Oval and rectangular: Heights 3⅜ and 4¼ inches*

202. **Two Miniature Portraits on Ivory**

French, circa 1795 and 1815

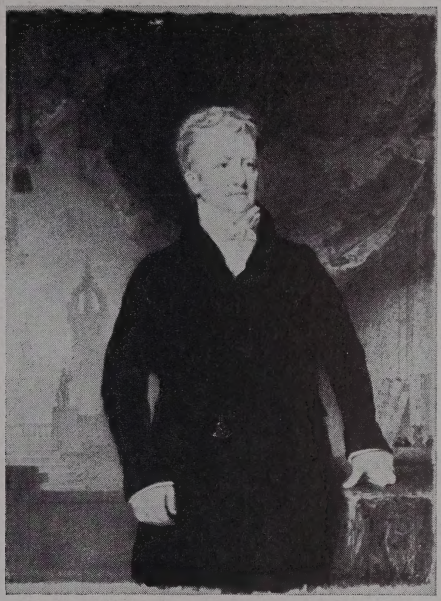
Portrait of a young man in black top hat, and dressed in green waistcoat, yellow vest and frilled white stock; and waist-length figure of a woman in *decolete* black gown, wearing pearl tiara, necklace and earrings. Pinchbeck frames. *Circular and oval: Heights 2⅛ and 2½ inches*

203. **Portrait of a Young Man: *Miniature on Ivory***

Alexandre Delatour, Belgians 1780-1858

Head and shoulders portrait of a young man with dark brown hair and wearing black cravate and dark blue coat, gray background. Rimmed in gilded bronze and mounted in wooden frame. Signed at lower right *A. Delatour.*

Oval: 3½ inches



204

204. PORTRAIT OF A MAN: *MINIATURE ON IVORY*

English, Early XIX Century

75

Three-quarter-length figure of a man in black suit and wearing white stock; his left hand rests on a table, behind him hangs a red drapery; through a window on the left can be seen a garden terrace with buildings in the distance. Carved and gilded frame. *7⅞ x 5⅝ inches*

(See Illustration)

205. Two Miniature Portraits on Ivory

English and French, XVIII Century

Bust length portrait of a young man in powdered wig, wearing brown waistcoat and rose and white stock; in gilded bronze frame. And a portrait of a blue-eyed woman with powdered wig and wearing a white robe; sky background, ebonized frame, (picture restored).

Circular and Oval: Heights 2¾ and 2⅞ inches

206. Two Portraits of Ladies: *Miniature on Ivory*

French, XIX Century

Waist length portrait of a young woman with black hair parted in the middle wearing a plaid dress and fingering a locket; she is seated on a carved red chair. Signed and dated at right *Thibault 1850.* Together with another portrait, circa 1810, of a lady in white turban and lemon yellow and blue gown. Wood and pinchbeck frames. *Ovals: Heights 3⅝ and 2¾ inches*

207. Two Portraits of Women: *Miniatures on Ivory*

Italian and English, XIX Century

Woman with curled black hair, and wearing black Empire gown with sheer pink shawl; and head of a woman with brown hair and blue eyes, wearing high-collared white dress, attributed to Charles Hayter (1761-1835). Ebonized frames. *Ovals: Heights 2¾ and 2½ inches*

208. Two Portraits of Women: *Miniatures on Ivory*

English and French, XIX Century

Head of a woman with softly waved pale blonde hair, and wearing gray *decolete* Empire gown; *ca.* 1810; and a waist-length portrait of a French woman in tightly bodiced blue dress trimmed with buttons and lace, *ca.* 1840. Framed. *Ovals: Heights 2½ and 3¾ inches*

209. Portrait of Louis XVII as the Dauphin: *Miniature on Ivory*

French, circa 1790

Depicted as a boy of about five years, his shaggy red hair parted in the middle, wearing a frilled shirt open at the neck and blue coat with red collar. Ebonized wood and pinchbeck frame. *Circular; diameter 2⅛ inches*

210. Portrait of a Man: *Miniature on Ivory*

English, circa 1790

Depicting the head and shoulders of a man with powdered hair, wearing a black coat and white stock; sky background. Unfinished. Pinchbeck frame.

Oval: Height 2¾ inches

211

211. PORTRAIT OF A LADY: *MINIATURE ON IVORY*

Aimeé Thibault, French: 1780-1868

Three-quarter-length portrait of a lady in white Empire gown, and wearing her hair in ringlets; she is seated on a couch and holding a rose in her hand. Signed at lower left *Aimee Thibault.* Ebonized wood and *bronze doré* frame. *5⅞ x 4½ inches*

(See Illustration)

212. **Portrait of a Young Lady:** ***Miniature on Ivory***

French, circa 1825

Head-and-shoulders portrait of a young woman with light brown hair piled high on her head with clusters of curls, red background. Gilded bronze frame. *Oval: Height 3⅞ inches*

213. **Portrait of a Man:** ***Miniature on Copper***

Dutch, circa 1700

Head-and-shoulders portrait of a man with long black hair, in red coat with white neckcloth. In *clouté* shagreen hinged case. *Oval: Height 2¾ inches*

214. **Portrait of a Woman in Rose Dress:** ***Miniature on Copper***

Dutch, circa 1700

Waist-length figure of a woman wearing her hair dressed high and set with jewels, in rose-colored gown with lace edging and having gathered sleeves. Gilded bronze frame. *Oval: Height 4 inches*

215. **Portrait of a Girl:** ***Miniature on Copper***

Dutch, circa 1700

Waist-length portrait of a girl with flowing black hair tied with a red ribbon, in jeweled white gown and blue cape. Gilded bronze frame. *Oval: Height 3⅝ inches*

216. **Portrait of Prince Eugene de Savoie:** ***Miniature on Copper***

French, circa 1700

Head-and-shoulders portrait of the Prince in long powdered white wig and steel armor with chatelaine and blue sash about one shoulder. In pierced and wrought metal cartouche frame. *Oval: Height 2 inches*

217. **Portrait of a Girl:** ***Miniature on Copper***

Follower of Velasquez

Portrait of a rosy-cheeked girl with dark hair parted in the middle and dressed with red flowers, in a brocaded white dress trimmed with red ribbons. Gilded bronze cartouche frame. *Oval: Height 2⅞ inches*

218. **Portrait of a Young Woman:** ***Miniature on Copper***

French School, XVII Century

Head-and-shoulders portrait of a beautiful young woman with wavy brown hair parted in the middle and brown eyes, in *decolete* lace-trimmed brown dress, dark background. Gilded bronze frame chased with flowers. *Oval: Height 2⅞ inches*

219. **Portrait of a Lady:** ***Miniature on Copper***

Pierre Mignard (Attributed to), French: 1610/2-1695

Bust-length portrait of a lady with blonde hair dressed in curls and entwined with pearls; she wears a décoleté peach brocade gown, pearl earrings and necklace, and has a pearl and gold chain suspended from one shoulder. Gilded bronze frame. *Oval: Height 2⅞ inches*

220. Portrait of a Girl Wearing Turban: *Miniature on Porcelain*

French, XIX Century

Head-and-shoulders of a young girl in white turban and loose-fitting robe, her long light brown hair falling to her shoulders. Easel frame.

Oval: Height 3⅞ inches

221. Panorama of Naples: *Pen and Ink Drawing*

Antonio Senape, Italian: Early XIX Century

In six sections pieced together and mounted on linen, depicting the Bay of Naples with ships and fishermen in small boats, and the houses and landscape of the city behind. *Total length 7 feet*

222. Panorama of Naples: *Pen and Ink Drawing*

Antonio Senape, Italian: Early XIX Century

Type of the preceding; the view from the other side of the bay, taken from a balustrade, with figures of men and women on it. *Total length 7 feet*

222a. Portrait of a Lady: *Watercolor*

School of Isabey, French, 19th Century

Depicting a young woman with curled light brown hair in frilled white dress; sky background. Gilded bronze frame. *Oval: Height 3¾ inches*

223. Portrait of a Man: *Charcoal Drawing*

In the Manner of Van Dyck

Seated figure of a bearded man looking to the left, his right hand resting on a book in front of him. Drapery and a bookcase are visible behind him.

11½ x 8½ inches

224. Summertime: *Watercolor*

Henry Joseph Harpignies, French: 1819-1916

A dirt path leads through tall willowy green trees to an open field in the distance with the hot sun beating down from above. Signed at lower right *Harpignies.* *13 x 9 inches*

225. Sunset in Venice: *Watercolor*

Winifred Wild, English: XIX Century

A number of small lug-rigged sailboats with brightly painted sails loom against the brilliant sunset in the distance. Signed at lower right *W. Wild.*

4¼ x 6½ inches

226. Le Genie Assyrien: *Pen and Ink*

Odilon Redon, French: 1840-1916

Abstract drawing of black and white with suggestion of a dog and a candlestick. Signed at lower left *Ad. R.* *3½ x 4½ inches*

227. Study of a Child: *Sanguine Drawing*

Eugene Carriere, French: 1849-1906

Seated figure of a young girl, her hands on her lap, looking downward; studies of hands in upper left. *6½ x 9½ inches*

228. THREE WATERCOLORS

French, XIX Century

Three Spanish landscapes expertly rendered in transparent watercolor. Probably from the travel sketch of an artist. All matted and framed together.

229. THREE WATERCOLORS

French, XIX Century

Three Spanish landscapes, one depicting a walled city and bearing the date 1864. Evidently by the same artist as those in the preceding lot. Matted and framed together.

230. THREE WATERCOLORS

French, XIX Century

One sketch representing a large family group in a park. One representing a water colorist at work before a Hispano-moresque building. The third shows a group of women seated on the ground beneath a gnarled tree. All bearing the date 1864. Matted and framed together. En suite wiht the preceding lots.

231. STUDY FOR WALL DECORATION: *PENCIL DRAWING*

French, XIX Century

Pencil study of a cartouche-shaped wall decoration centering scene with woman and putti. Stamped with blue seal *Atelier Gaustave Courbet.*

11 x 14½ inches

232. SKETCHBOOK OF PENCIL DRAWINGS MADE ON A JOURNEY TO FRANCE AND AMERICA IN 1863

Containing twenty-five landscape drawings, among which are views of Fontainebleau, Valmondois along the L'Oise River and of particular interest are the New York and Hudson River views: Hoboken, Fort Washington, Manhattan Iron Works, Harlem River near King's Bridge, etc. First page contains signature *W. G. Einel* and date *Feb. '63.*

233. CARICATURES: *WATERCOLOR*

Thomas Rowlandson, Manner of, English: XIX Century

Numerous charicatures of men's and women's faces in exaggerated attitudes.

18 x 21½ inches

234. CLIFFS AND SURF: *WATERCOLOR*

William Trost Richards, A.N.A., American: 1833-1903

The surf breaks on the rocks in the foreground; in the background are tall cliffs upon one of which is perched the ruins of a castle. Signed and dated at lower left *Wm. T. Richards, 92.* *11¼ x 23 inches*

235. ETUDES DE PERSONNAGES: *PENCIL DRAWING*

French School

Pencil studies of knights and soldiers in armor. *5¾ x 8¾ inches*

236. Self-portrait of the Artist: *Charcoal Drawing*

Ferdinand Victor Leon Roybet, French: 1840-1920

Head-and-shoulders portrait of the artist with van Dyke beard and large white collar. Heightened with white. Signed at lower right *F. Roybet.*

14 x 10½ inches

237. Four Portrait Prints

Contemplation, engraved by Birch after Reynolds; *Summer,* sepia stipple engraving; and two prints of *Mrs. Abington,* by Lane after Cosway. Framed.

238. Femmes au Bain: *Engraving*

Pablo Picasso, Spanish: 1881-

Original line engraving by Picasso, good impression, signed in the plate and in pencil *Bon à Tira, Picasso.*

239. Cirque: *Pair Wood Engravings*

Georges Rouault, French : 1871-

Pair original woodcuts by Rouault; fine impressions, signed in the plate.

240. The End of a Perfect Day: *Etching*

George Grosz, American: 1893-

Original etching by Grosz; good impression signed by the artist. Together with "Driving for Coal" for Evitt, fine impression signed in pencil by the artist. (2 pieces)

241. Two Engravings

Two engravings, Bataille de Ratisbonne by Pigeot, and Entree des Francais dans Moscou, by Bouvinet. Good impressions, trimmed. Framed.

OIL PAINTINGS

242. Thieves Attacking Traveller: *Painting on Glass*

German, XVIII Century

Two thieves set upon a bearded traveller who lies on the ground in a rocky cave; trees and a building visible in the background. Signed and dated at lower right *J. Jacob Bemiling, 1740.* *8¾ x 12¼ inches*

243. Fishing by Moonlight

English, XIX Century

A figure sits on the right bank fishing into the dark waters on the left, the moon that shines through the clouds above, glistening on the surface; the trees are silhouetted against the sky. Signed illegibly at lower left.

Panel: 7½ x 9½ inches

244. Two Horses

Basile de Cheremeteff, Russian: 1830-

A black and a brown horse pause before a pond in the left foreground, the brown one drinking from the water. Green fields in background and cloud-filled sky above. Signed at lower right *Cheremetaff*. *Panel: 8¾ x 10½ inches*

245. Winter Scene

Dutch School, In the manner of Van der Neer

Figures walk or play on the frozen surface of the river in the foreground, snow covering the banks on either side with small houses surrounded by barren trees. *Panel: 5 x 10 inches*

246. Autumn Landscape

Pierre Etienne Theodore Rousseau, French: 1812-1867

A herd of cattle graze under the thick trees in the background whose leaves are in autumn colors contrasting against the dark evergreens. Cloud-filled sky above. Signed at lower right *Th. R.* *Academy board: 8 x 10 inches*

247. The Burning of Troy: *Painting on Copper*

Paul Brill, Flemish: 1554-1626

In the right foreground are a mass of struggling figures who are cautiously passed by Aeneas as he carries his aged father on his back; in the background the brightly burning city silhouettes a tall bridge spanning the river, and everywhere are figures locked in combat. *Copper: 7 x 10 inches*

248. Saint Catherine

French, XIX Century

The white clad figure of Saint Catherine stands on the platform by a broken wheel while the figures in the foreground raise their arms in fear and forgiveness. *7¼ x 9½ inches*

249. Figures at the Waterside

French, XIX Century

Depicting three figures of men, beside a lake, watching a fisherman offshore; two of the men wear tricorne hats, another is seated on a keg.

Academy board: 4¼ x 4¾ inches

250. On the Beach

English, XIX Century

Through the haze a bat is visible at the foot of a sloping hill; a square-rigged ship is faintly seen in the distance. *Panel: 8½ x 10½ inches*

251

251. Portrait of the Baron "Pichon" as a Child

Henriette-Amélie Chaudet, French: XIX Century

50

Waist-length portrait of a blonde boy with blue eyes and rosy cheeks, dressed in a braid-trimmed red vest and white shirt, carrying a gun on one shoulder, the hilt of a sword visible at his left side. Signed at lower left.

16 x 13 inches

(See Illustration)

252. At the End of the Lane

Thomas Allen, A.N.A., American: 1849-1924

A group of young cattle lie in the shade of trees that grow on the other side of a stone fence; in the background can be seen a woman and a little girl looking at the animals over the bars of the gate. Signed at lower left *Thomas Allen.* *Cradled panel: 17 x 24 inches*

Note: This painting was donated by the artist and sold at auction for the benefit of the Grant Monument, 1887.

253. The Stable

George Stubbs, English: 1724-1806

A dark brown mare stands in the stable with her small colt while around them on the hay-strewn floor are numerous fowl; sunlight gleams through an opening in the background. Signed at lower left *G. Stubbs.* *Panel: 16½ squrae*

254. Christ in the Temple

After Rubens

Christ wearing red mantle and blue cloak hands back the coin to one of the group of Pharises who are crowding around Him, and saying "Render unto Caesar the things that are Caesar's, and unto God the things that are God's." Inscribed at lower left *Mathei 21, Vers 15.*

Cradled panel: 16½ x 22¼ inches

255. Sleeping Cupid

School of Corregio, Italian, XVII Century

The plump figure of the little boy is lying on his left side with his face turned upward; dark brownish background suggesting landscape.

21 x 23 inches

END OF SALE

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